The Emergence and Development of Classical Saxophone Repertoire in Costa Rica

By

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ABSTRACT

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Costa Rican art composers have written a significant amount of music works for classical saxophone in the late 20th century, thus contributing to the development of a saxophone music repertoire in general. Their compositions, however, are little known outside of their musical circles due to the lack of music editions and the fact that they had been working most often in isolation. This document seeks to fill this lacuna by examining selected saxophone pieces by Benjamin Gutiérrez, Carlos Castro, Eddie Mora, and Marvin Camacho, as well as their influence as teachers and institutional administrators upon the development of a saxophone school and classical repertoire in Costa Rica.

ACKNOWLEDGEMENTS

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The Emergence and Development of Classical Saxophone Repertoire in Costa Rica

I. Introduction

Costa Rican composers have written a significant body of repertoire for classical saxophone in the late 20th century, thus contributing to the development of saxophone music in general. Their compositions, however, are little known outside of their inner musical circles due to the lack of publications and the fact that they have been working in isolation. The emergence of their saxophone pieces in the 1970's has encouraged other composers to develop new compositions in various musical genres and formats, including orchestral, concert band, chamber and solo music, as well as songs, incidental music, and music produced with electronic media.

This paper will focus on four Costa Rican composers Benjamin Gutiérrez, Carlos Castro, Eddie Mora, and Marvin Camacho, their compositions and their influence upon the saxophone repertoire in Costa Rica. Gutiérrez wrote the *Rhapsody for Saxophone and Orchestra* in 1973; Castro wrote, *Como un Río,*[1] a composition for alto saxophone and piano in 1989; Mora was commissioned to write *Diálogos*,[2] a chamber music composition for soprano saxophone and multiple percussion in 1994; and Camacho wrote *Nocturno y Danza,*[3] for solo saxophone in 2011.

These composers were chosen for this study because they were the first to compose saxophone works in Costa Rica, and, as composition professors, they have had a great influence on younger generations of composers. Their contributions have helped put the saxophone in a place of prominence, despite the fact that the instrument was not well respected outside the National Bands until the 1970's.

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[1]. English translation: *As a River*.
[2]. English translation: *Dialogs.*
[3]. English translation: *Nocturne and Dance.*

The history of the saxophone in Costa Rica is closely related to the development of the first music institutions in the country, such as the Directorate General of Bands, the Castella Conservatory, the University of Costa Rica and the National Music Institute. Originating as military bands, Costa Rican concert bands are the oldest musical groups, dating back to 1845 when the Government established the Department of Bands.[4] The military bands in each region of the country primarily consisted of brass and percussion instruments, and later developed into complete ensembles including the saxophone. They accompanied the troops in all official activities and provided recreational music in outdoor concerts. The bands used to perform these concerts on Tuesday and Thursday evenings in events known as *Retreta*.[5] On Sunday mornings they played two services: the *Misa de Tropa*, which was part of the regular Catholic Mass and the *Recreo*.[6] The *Misa de Tropa* was accompanied by a military band, which acted as a guard of honor for the President of the Republic. The *Misa de Tropa* is still a tradition that has many years of existence originated in the old army disciplinary regime in the mid-nineteenth century. The repertoire of these bands included marches, waltzes and transcriptions of operas and symphonies.

The Costa Rican Revolution of 1948 brought about the abolition of the Army and the functions and activities of the military bands were redefined within a different cultural and administrative sphere and became part of the Ministry of Public Security, formerly known as the Ministry of War and Navy.

With the creation of the Directorate General of Bands in 1971, instrumentalists were able to find jobs in which they could both perform and teach.[7] Most saxophonists played in concert and in popular dance bands similar to the Big Bands in the United States; but with the

[4]. Pompilio Segura Chaves, *Desarrollo musical en Costa Rica durante el siglo XIX: las bandas militares* (Heredia, Costa Rica: EUNA. 2001).

[5]. Retreta. Outdoor concerts usually played by concert bands in city parks at night.

[6]. Recreo. Outdoor concerts usually played by concert bands in city parks on Sunday mornings.

[7]. Iván Molina Jiménez, *Identidad nacional y cambio cultural en Costa Rica durante la segunda mitad del siglo XX*. (San José: Editorial de la Universidad de Costa Rica, 2003).

incorporation of Latino instruments (congas, timbales, bongos), the Caribbean rhythms such as *mambo* and *cha cha cha.*[8] However, although the saxophone was allowed to be part of the concert bands formats, it lacked social prestige for the musical elites because it was a popular instrument that played Latino popular music such as *salsa, cumbia* and *merengue* in parties and dance clubs. This negative reputation made the teaching of saxophone even harder to be accepted in the curricular programs of the existing music institutions.[9]

Several years later, due to the interest of band followers, younger generations, and the fact that composers such as Benjamin Gutiérrez occupied administrative positions in music institutions, the saxophone was finally included in the curricular program of the Castella Conservatory, the University of Costa Rica, and the National Music Institute. These schools offered musical instruction for individuals ranging from elementary to university levels and were available to the general public. Initially, the Castella Conservatory hired musicians of the San Jose National Band as teachers during the 1970s and 1980s, and trained new saxophone students.

The increasing number of saxophone students, in turn, led the University of Costa Rica and the National Music Institute to incorporate this instrument in their musical curriculum in the mid 1980s and offer Bachelor and Master's degrees. The instructors developed teaching methods adequate for the classical saxophone repertoire, which were used later in other music institutions.

[8]. Mario Zaldívar, Imágenes de la música popular costarricense, 1939-1965. (San José: Editorial de la Universidad de Costa Rica. 2003).

[9]. Bernal Flores, *La música en Costa Rica* (San José: Editorial Costa Rica, 1978).

II. Benjamin Gutiérrez

Benjamin Gutiérrez is arguably the most important composer in Costa Rica (see Appendix A for his complete catalogue of compositions). Born in 1937, he entered the Conservatory of Music at the University of Costa Rica in 1953 to study piano. In 1957, he moved to Guatemala and studied piano and composition at the National Music Conservatory. A year later, he enrolled in the Master's of Music Program in Composition at the New England Conservatory in Boston and studied composition with Francis Judd Cooken and Carl McKinley.

Gutiérrez received a scholarship from the conservatory to attend the Casals Music Festival in Puerto Rico and the Aspen Music Festival in Colorado. The Aspen experience had a great impact on Gutierrez's musical career because there he met the French composer Darius Milhaud (1892-1974), who was an instructor at the festival. He received a valuable piece of advice from Milhaud:

> I was fortunate enough to meet Darius Milhaud when I went to Aspen. He knew Latin America because of the years that he spent in Brazil as Cultural Attaché to the French Embassy. He told me that I should always remember that I was from Latin America. That I should apply all the formulae learned in the United States to what I liked and was inherent to my roots. This was very important for me because I became an advocate of that principle.[10]

Milhaud encouraged Gutiérrez to compose music in a tonal language, unlike what his colleagues where doing at the festival. Under Milhaud's supervision, he composed one of his outstanding works for piano solo, the *Toccata and Fugue,*[11] and received an honorable mention at the summer festival student competition.[12]

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[10]. Benjamin Gutiérrez, telephone interview with the author on November 18, 2010.

[11]. Jorge Carmona Ruiz, *"Sonatas para Piano de Construcción Serialista en Centroamérica en la Segunda Mitad del Siglo XX."* (Heredia: National University Costa Rica, 2008).

[12]. Benjamin Gutiérrez, interview by Juan Pablo Andrade, March 5, 2007.

Gutiérrez finished his master's degree and returned to Costa Rica in 1960. Soon afterwards the Dean of Education at the University of Costa Rica advised him to study music education, and in 1961, he enrolled in the Music Education Master's Program at the University of Michigan. He studied composition as a minor with Ross Lee Finney (1906-1997), a former student of Nadia Boulanger (1887-1979), Alban Berg (1885-1935) and Roger Sessions (1896-1985). He graduated in 1962 and returned to his home country to teach at University of Costa Rica School of Education. A year later, he became the director and one of the founders of the University Of Costa Rica School Of Music.

In 1965, he received a fellowship to study with Alberto Ginastera at the Latin American Center for Music Study of the Torcuato Tella Institute in Buenos Aires, Argentina. Gutiérrez described Ginastera as a demanding teacher who expected students to be fully committed to their compositional careers. Although he encouraged his students to explore the styles to which they were most inclined, students at the institute were expected to focus on the avant-garde techniques in vogue.[13] Gutiérrez studied orchestration and composition with Ginastera, who played a significant role in his artistic formation and musical style. Gutiérrez was deeply interested in Latin American music and atonal music as well. He also had contact with prominent 20th century composers, such as Olivier Messiaen, Iannis Xenakis, Luigi Nono, Aaron Copland, and Luigi Dallapiccola, who visited the Latin American Center for Music Study.[14]

Gutiérrez built his reputation as a composer in the 1960s and 1970s and continued to produce major works into the mid 1980s. In 1984, he traveled to Paris and attended a seminar on electronic music at the IRCAM (Institut de Recherche et Coordination Acoustique-Musique), under the direction of Pierre Boulez. In general, Gutiérrez does not consider himself a follower

[13]. Benjamin Gutiérrez, telephone interview with the author on November 18, 2010.
[14]. Benjamin Gutiérrez, interview by Juan Pablo Andrade, March 5, 2007.

of a particular style. He admired Brahms' lyricism, which he incorporated into his own works. His orchestration uses diverse harmonic languages without abandoning tonality, although some of his works are written using a polytonal language.

Since 1994, Gutiérrez has been the Costa Rican liaison for a program that awards scholarships to Costa Ricans to study music in France. He has conducted orchestras, choirs, and operas within Latin America and Europe. He has received important awards, honors and tributes from the Alpha Lotta Association 1959, Juegos Florales de Guatemala 1966, Composition Prize Aquileo Echeverría[15] 1962-64, 1973, 1977, 1980 and 1985 and the National Prize of Music (1973, 1977, 1980 and 1985), Chamber Music Prize, Costa Rica National Theater 1978, Declared XX Century Musician by La Nación Newspaper in 1999 and the Cultural Prize Magón.[16]

A. Benjamin Gutiérrez, Rhapsody for Alto Saxophone and Orchestra (1977)

In 1973, Gutiérrez composed the *Rhapsody for Alto Saxophone and Orchestra* and dedicated it to Norman Calderón; a gifted Costa Rican self-taught saxophonist who was in search of new saxophone music. In the 1970s, there was not yet a formal tradition or education for the classical saxophone in Costa Rica. Furthermore, there was scant information about the classical saxophone repertoire in Europe and the United States. Although Calderón wanted to play the saxophone, in order to enter the Music Conservatory he had to choose between the clarinet or the oboe. In that period, the saxophone was considered a low-brow instrument suitable for popular music only. Calderón worked in the San Jose National Concert Band, where he played saxophone transcriptions of Italian operas, and fantasias originally composed for oboe and

[15]. Aquileo J. Echeverría (1866-1909) was a Costa Rican poet, journalist and diplomat.
[16]. Benjamin Gutiérrez, interview by Juan Pablo Andrade, March 5, 2007.

clarinet. These transcriptions drew the attention of musicians who saw possibilities for developing a classical repertoire for the saxophone.

In 1972, Calderón came across a catalogue of French publisher Alphonse Leduc and noticed an impressive amount of original pieces for classical saxophone. He randomly selected the *Concertino da camera, for alto saxophone and 11 instruments by Jacques Ibert* (1890- 1962) and asked Gutiérrez, who was at that time the director of the Music Conservatory and conductor of the Symphony Orchestra, to perform the piece. Calderón recalls this moment as follows:

> It was very hard for me being in this position. Many friends did not support my idea of playing a concerto since the saxophone was not considered a serious instrument. I remember how nervous I was when I finally performed this work at the National Theater. After the concert, people respected me more and I felt good about what I had done for the instrument.[17]

Since childhood, Gutiérrez had a special admiration for the saxophone because he grew up listening to band concerts in Costa Rica.[18] It was after Calderón's performance of the *Concertino da camera* that he decided to compose a piece for saxophone based on his earlier *Concerto for Clarinet and Orchestra* (1960). In 1974, Gutiérrez finished his *Rhapsody for Alto Saxophone and Orchestra* and also made a piano transcription in case that a symphony orchestra would not be available.

The *Rhapsody for Alto Saxophone and Orchestra* represents a revolutionary moment for Costa Rican saxophone history. Gutiérrez and Calderon's collaboration changed the way musical elitists view the saxophone. Subsequently, other music institutions incorporated the saxophone into their programs, encouraging both composers and saxophonists to promote the classical saxophone repertoire.

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[17]. Norman Calderón, Telephone interview by the author on November 20, 2010.
[18]. Norman Calderón, Telephone interview by the author on October 27, 2010

B. Analysis of the composition

Gutiérrez's *Rhapsody* is composed of three movements: *Allegro con fuoco, Andante moderato and Allegro marcatto*, each highly expressive and featuring bold juxtapositions of styles and contrasting sections. The result is a richly-textured work of considerable variety and depth, and beautifully suited to both the piano and saxophone. Speaking of the title and overall structure of the piece, the composer notes:

> I named it *Rhapsody* because of its three primary elements or styles. The first is a mixture of romantic lyricism and post-romanticism, a kind of homage to the nineteenth century. The second movement is dodecaphonic [that is, serial] and the third is quasi-tonal in virtue of being based on some material from a Bach concerto.[19]

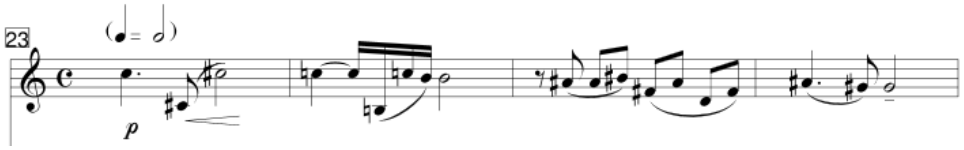
The first movement begins with a bold introduction and proceeds to feature two principle themes as noted in examples 1a and 1b. Both begin with a dotted-quarter followed by an eighth note, creating sense of motivic continuity that nicely balances the tonal ambiguity so often present in the piece and which will be discussed further. Given the presence of these two clearly defined themes, their considerable development throughout the movement, and the bold return of the first theme at ms. 126, regarding the piece as a loosely-constructed sonata form is a helpful interpretive tool. However, and this is more in keeping with its rhapsodic character, the movement can also be seen in terms of a simple arch form, with the climax occurring about three quarters of the way through. As noted above, the harmonic language is complex and is described by the composer himself as polytonal, although this is only true in the broadest sense of the term.[20] As an example, the last part of the introduction (ms. 15-22) clearly sets up a V to I arrival in F# Major in the piano in measure 23. However, this is also the long-awaited first entrance of the saxophone, whose initial tonal center is C, the maximum harmonic distance of a

[19]. Idem
[20]. Interview with Benjamin Gutierrez by the author, November18, 2010

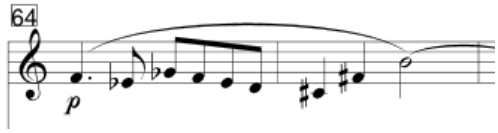
tritone away from F# root in the piano. Even so, this clash of keys does not persist, as the saxophone line quickly returns to a loose orbit around F# Major (see example 2 below). Indeed, Gutiérrez seems to choose chords based as much on their sonority as from any systematic considerations, interspersing tritones, major sevenths and minor seconds at will, but keeping an essentially triadic approach throughout.

Example 1a. and 1b. (ms. 23-26 and 64-65 respectively, notated below in concert pitch)

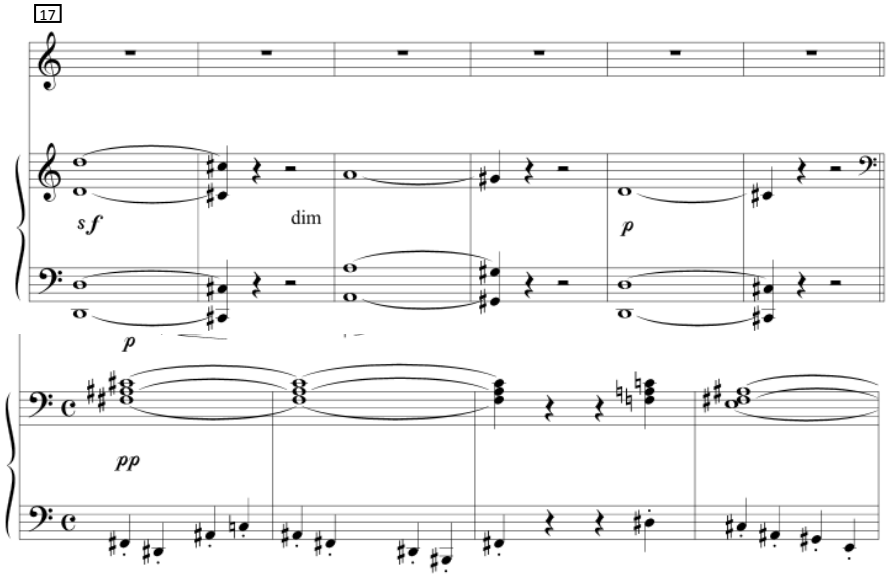
a)



b)

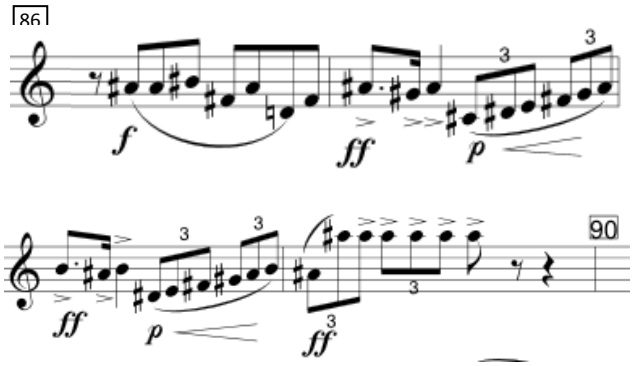


Example 1c. (ms. 17-26, saxophone in concert pitch and piano)



Finally, it bears mentioning that the composer's melodic writing in this movement is reminiscent of Romanticism in that the melodies often reach their peak toward the end of the line.

Example 1d. (ms. 86-89, saxophone part).

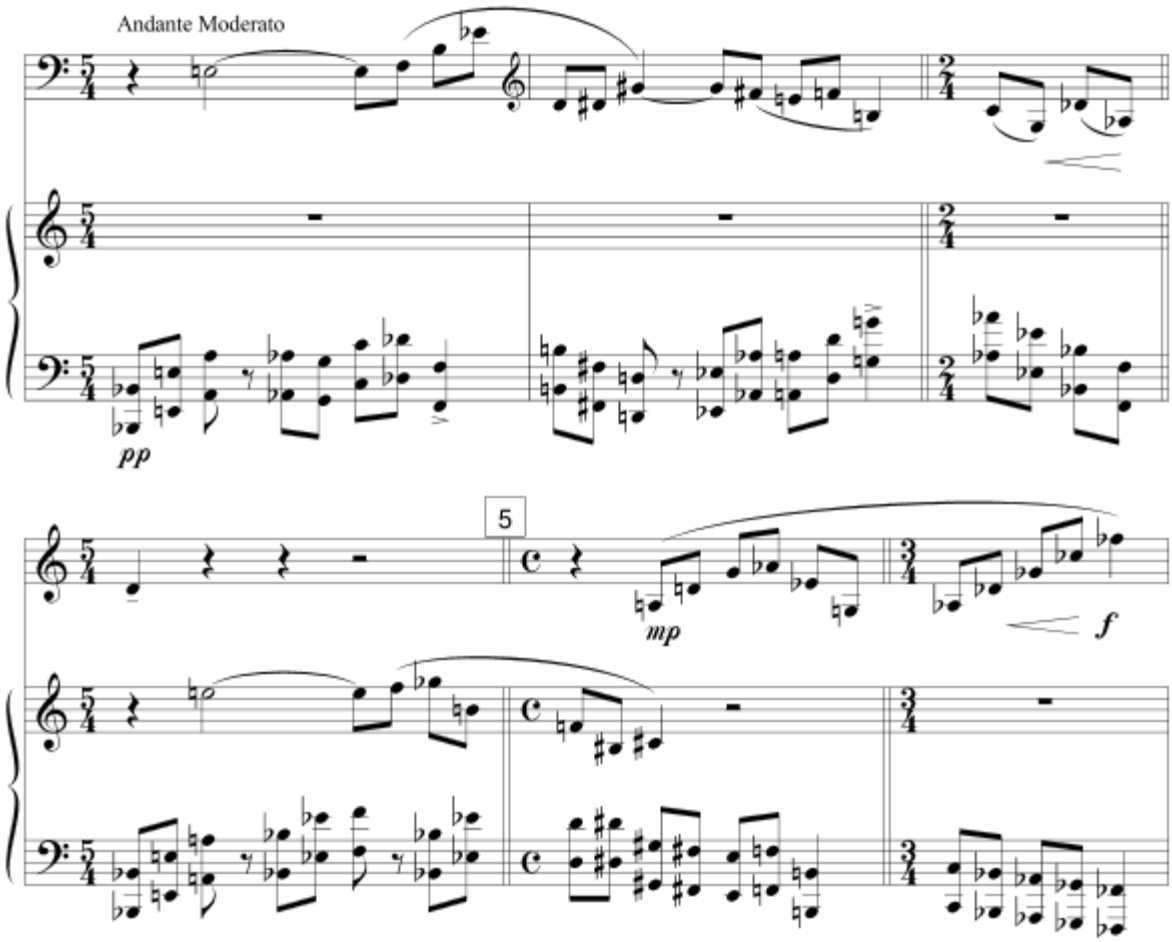


Gutiérrez described the second movement as a "lyrical dodecaphonism" in light of the overall character of the music and its underlying twelve-tone organization. However, not unlike the loose polytonality of the first movement, the serial technique is applied in a very free manner throughout the movement. While space does not permit a thoroughgoing analysis of the piece, a few observations will suffice here to note the form and basic twelve-tone organization of the movement. Below is a twelve tone matrix for the piece, labebled using the absolute pitch method, where the row beginning on C is P0:

	I_{10}	I_4	I_9	I_8	I_7	I_0	I_1	I_5	I_{11}	I_6	I_2	I_3	
P_{10}	Bb	E	A	Ab	G	C	Db	F	B	F#	D	Eb	R_{10}
P_4	E	Bb	Eb	D	Db	F#	G	B	F	C	Ab	A	R_4
P_{11}	B	F	Bb	A	Ab	Db	D	F#	C	G	Eb	E	R_{11}
P_0	C	F#	B	Bb	A	D	Eb	G	Db	Ab	E	F	R_0
P_1	Db	G	C	B	Bb	Eb	E	Ab	D	A	F	F#	R_1
P_8	Ab	D	G	F#	F	Bb	B	Eb	A	E	C	Db	R_8
P_7	G	Db	F#	F	E	A	Bb	D	Ab	Eb	B	C	R_7
P_3	Eb	A	D	Db	C	F	F#	Bb	E	B	G	Ab	R_3
P_9	A	Eb	Ab	G	F#	B	C	E	Bb	F	Db	D	R_9
P_2	D	Ab	Db	C	B	E	F	A	Eb	Bb	F#	G	R_2
P_6	F#	C	F	E	Eb	Ab	A	Db	G	D	Bb	B	R_6
P_5	F	B	E	Eb	D	G	Ab	C	F#	Db	A	Bb	R_5
	RI_{10}	RI_4	RI_9	RI_8	RI_7	RI_0	RI_1	RI_5	RI_{11}	RI_6	RI_2	RI_3	

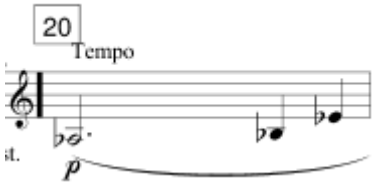
The initial twelve-tone row, P10, is found in the left hand of the from m. 1 to the second beat of the second measure. This row and its transpositions are the main "serial glue" that holds the piece together as they appear in the bass line throughout (ms. 1, ms. 14, m. 20, m. 32). Even when not literally present in the left, there are continous, although nonliteral, references to it with ascending and descending forths and fifths in both the piano and sax lines. Interestingly, the saxophone melody itself, while it does cycle through the twelve pitches rather quickly, although with some repitions, it does not conform exactly to any row form given above. Instead, it serves as a kind of obligato rumination on the material presented more literally in the piano (see example 2a below).

Example 2a (ms. 1-6)



The movement is largely through-composed and held together by the unifying devices just mentioned. In addition, one ascending motive, taken from the very first intervals of the saxophone line; see Example 1c above, in the saxophone part returns repeatedly as a kind of meditation on ascension as noted in Example 2b and 2c below.

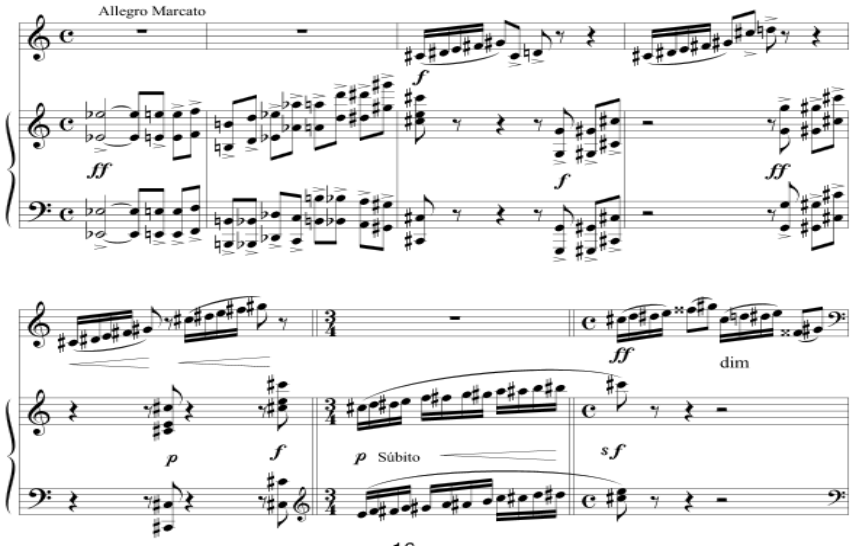
Example 2b (ms. 20)



Example 2c (ms. 32)

The third movement is Gutiérrez's self-described "Homage to tonal music" with a neo-baroque character and making liberal use of ideas from Johann Sebastian Bach's Harpsichord Concerto No.1 in D Minor, BWV 1052. This movement, which follows the previous movement without a pause, begins with material taken from the introduction to the first movement, replicating the C# minor tonality there and, along with other references to the first two movements, giving a *cyclic* character to the entire *Rhapsody* (see example 3a).

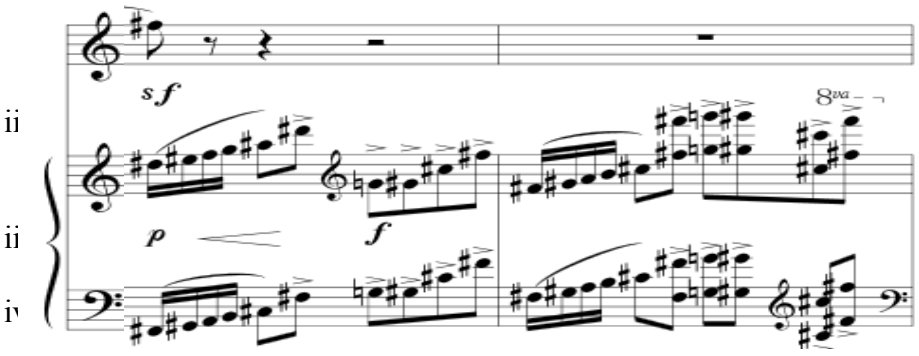
Example 3a (ms. 1- 7)



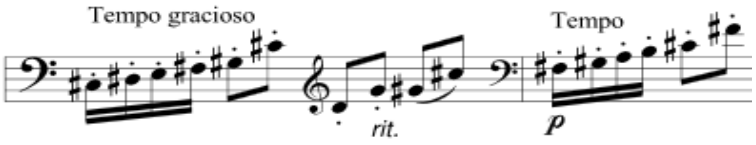
The theme itself is presented beginning in ms. 3 and is subsequently developed motivically in the alternating tonal centers of C# and F# (see example 3b). Rhythm and meter come to the fore much more in this movement that in the previous two, with much more rhytmic variety, to the point of being jarring, although all within a supposedly sedate 4/4 time signature (see example 3c).

Example 3b

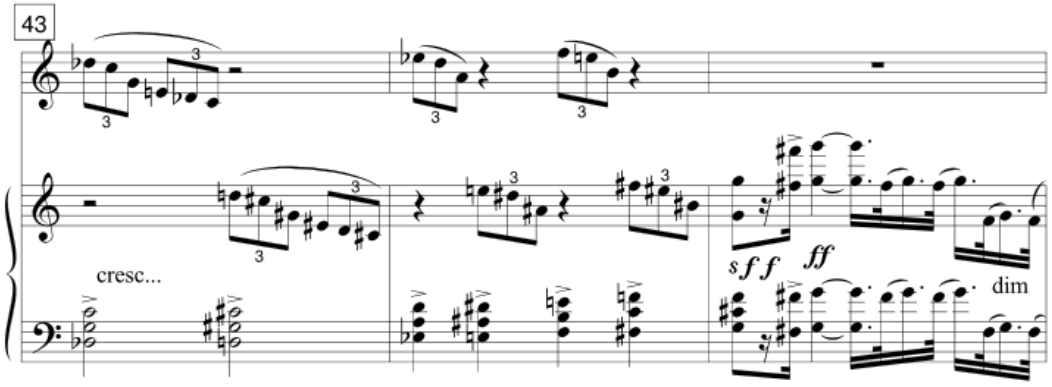
i. Ms. 87-88



ii. From the cadenza (ms. 104)



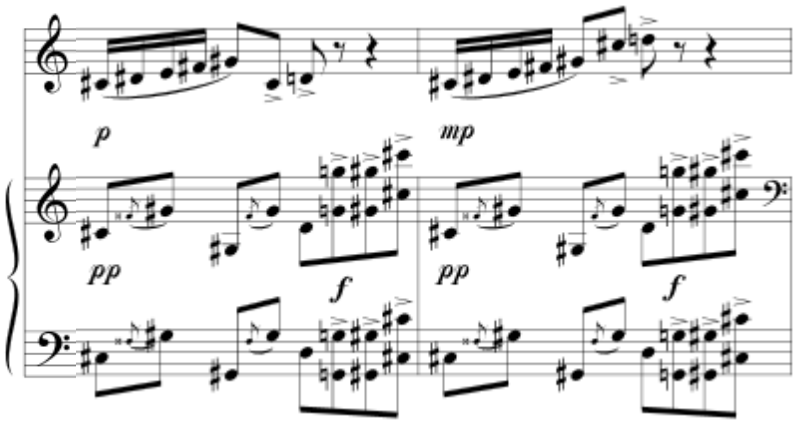
Example 3c



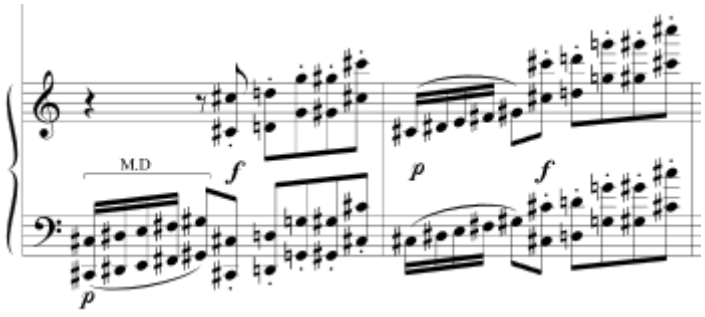
The formal structure is more clearly defined in this movment, with more than a nod to the Baroque *ritornello* (see example 3d) form so often found in concertos during that time. Moreover, the movements feature a range of highly contrasting moods between the saxophone and the orchestra. These serve to highlight the instrument's wide range of tone colors.

Example 3d

i. Ms. 3-4 (Initial appearance)



ii. Ms. 14-15 Ritornello (modified)



III. Carlos Castro

Born in 1963, Castro started his music studies at the Castella Conservatory in 1979 (see Appendix B for his complete catalogue of compositions). In 1987, he finished his Bachelor's

degree in Composition at the University of Costa Rica and then pursued a Licenciatura[21] in1988. In 2012, he received his Master's degree in Composition from the University of Costa Rica School of Music. He studied with Benjamin Gutiérrez, Rand Steiger, Blas Emilio Atehortua, Leo Brouwer, David Vayo and Bernal Flores.

Castro's compositions have received numerous awards at the national and international level. In Costa Rica, he received the National Music Award *Achilles J. Echeverria* in musical composition on three different occasions with the compositions: *Gobierno de alcoba* (1992), *Concert of the Sun* (2002) and *Symphony minimum* (2004). In 2001, he won the first prize in the National Competition for Guitar composition with his work *La Fiesta de todos.* In 2008, his *Concert of the Sun* won the Latin Grammy in the category of Best Classical Contemporary Composition.

His works have been performed in Cuba, Mexico, the United States, Germany, Poland, Spain, France, Italy and Costa Rica. Canadian Editorial Les Productions d'Oz and the UCR Editorial have published many of his works. He is currently the Vice President of ACAM (Association of Composers and Musical Authors of Costa Rica)[22] and is also a composer and music producer. He teaches composition and music theory at the University of Costa Rica and at the National Institute of Music in Costa Rica.

A. Carlos Castro, Como un Rio for saxophone and piano (1988)

This composition is one of the outcomes of his experience in the mountains where everyday he contemplated the river for a long time. He was interested in portraying the river as a metaphor, along with the dynamic of its rapid waters to work within the composition. Carlos explains,

[21]. Licenciatura is a degree equivalent to a level between that of bachelor and master degrees in some Latin American countries.

[22]. ACAM is the Spanish acronym for Asociación de Compositores y Autores Musicales de Costa Rica.

> The piano is the river in this piece and the saxophone is the person who observes the river as life in general, taking his subjectivity to it. Sometime life moves very fast. Suddenly, we take a slower pace and decide to get involved with the flow, moving to different directions. The river never stops but the subjectivity, in this case the melodic aspect, is interpreted differently according to its movement.[23]

This composition was completed in 1988 and in 2003 there was a request to do a version of the piece for saxophone and percussion. This version was performed by the saxophone and percussion duet, Prez Duo, at the National Theater in 2004 as part of the First International Composers Seminar. It was not until 2007, that the saxophone and piano version was again performed in Mexico City as part of the International Saxophone Encounter of UNAM in Mexico City.

This piece represents the first production of a younger generation of composers to write chamber music for saxophone and other instruments during the 1980s. Although, Castro has written only one saxophone composition, after *Como un Rio* other saxophonists were motivated by the piece and began performing in recitals. It made other composers understand the style, tone quality and possibilities of the saxophone within the chamber music world and encourage them to write new compositions for the saxophone in Costa Rica at that time.

B. Analysis of the composition

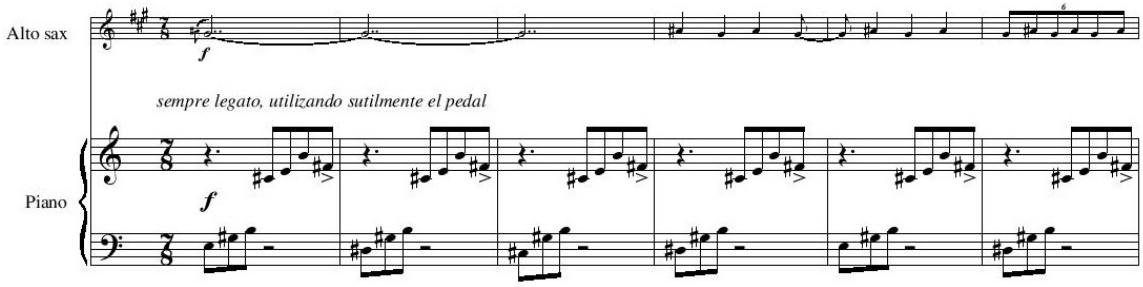
Carlos Castro's *Como un Rio* (Like a River) is a single-movement piece of 272 measures written for Alto Saxophone and Piano. Although widely considered a minimalistic piece, the extensive development of the saxophone line throughout belies a "perfect fit" for that category. In contrast, the piano part is classically minimalistic, with only a few arpeggiatic patterns cycling through various tonal areas, while never straying too far from the overall centricity of E major (concert pitch). The result is a very attractive composition having the feel of "minimalistic Jazz," with the saxophone line progressively developing its material over chord changes in the piano.

[23]. Carlos Castro. Telephone interview with the author on December19, 2012.

The tempo marking "*as fast as possible,*" with frequent use of mixed meters that keep the listener slightly—and delightfully—off guard throughout the entire work.

In *Como un Rio*, he seeks to convey the motion of river rapids in the mountains of Costa Rica. These inspired him especially regarding the piano part, employing as it does continuous rhythmic sequences within an overall *non rubato* tempo. Thus, the piano portrays some of the limitless variants (speed, shape, height, sound, reflected light) that occur when water rushes downstream. The saxophone, on the other hand, represents some of the more stable structures along the way such as large rocks, trees and gravel as they interact with the rushing water of the mountain rivers (see example 1 below).

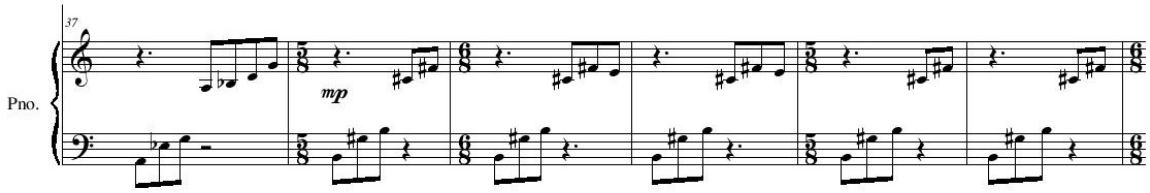
Example 1. (Measures 1-6)



Castro develops a variant harmonic sequence with short melodic motives on the piano, using an alternation of 7/8, 9/8, 5/8, 6/8, 8/8, 10/8 measures without following a specific pattern. He explains that for the organization of the piece he created sequences experimenting with odd numbers such as 5, 7, 9 and was purposely searching for something *unstable within the stability*. The core of the piece maintains a consistent pulse that contracts and expands the different melodic motives of the sequence with an overall developmental framework with the saxophone (see example 2 below).[24]

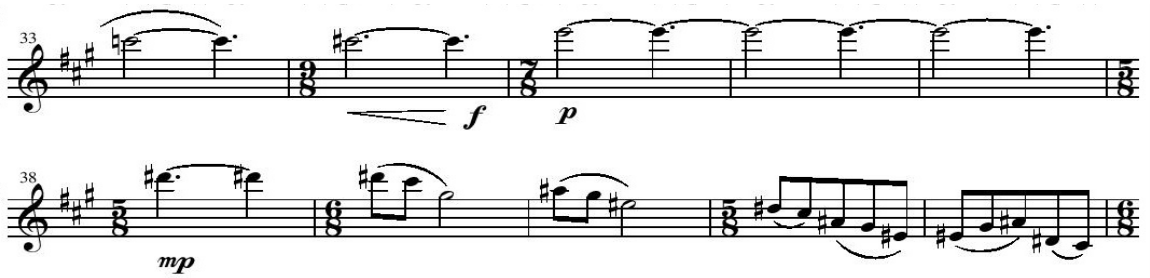
[24]. Interview with Carlos Castro by the author. 4 January 2013.

Example 2. (Measures. 37-42)



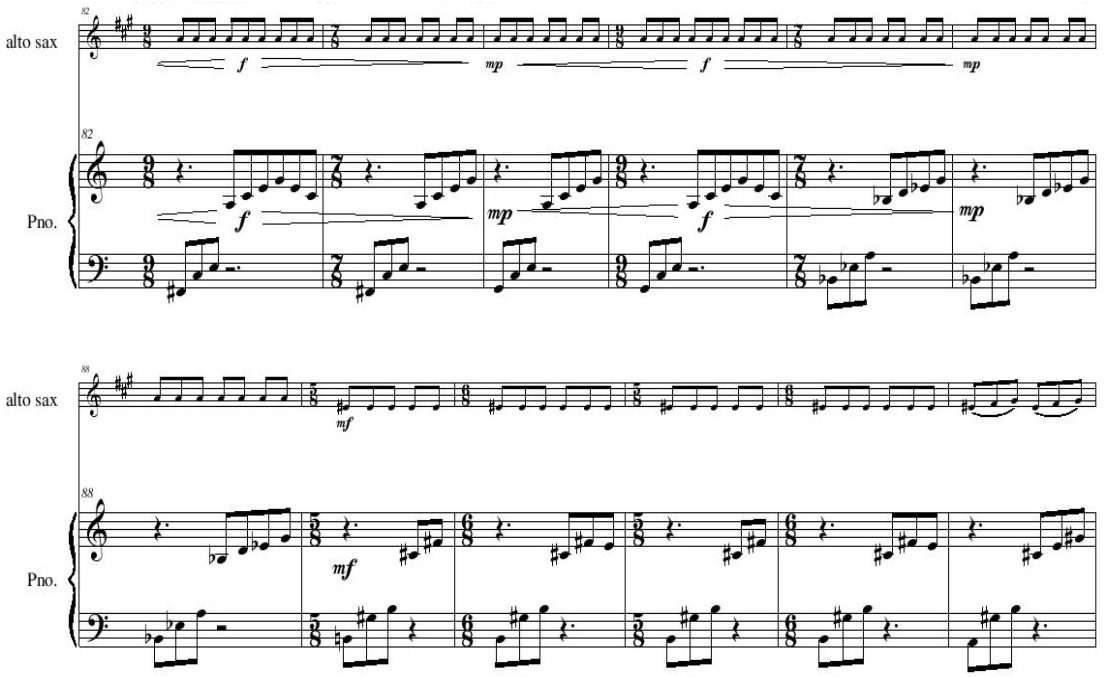
Although, minimalism is mainly made up of short, repeated melodies patterns, Castro was attempting to explore a more elaborate melodic line for the saxophone within the minimalistic style, generating a contrast between a more evolving lyrical line vs. a rhythmic-harmonic sequence. This compositional approach gives a more variegated character to the piece in comparison with the more traditional minimalistic works that gained popularity in the 1960s and 1970s. Indeed, the melody of the saxophone includes very contrasting ideas such as the use of tied long notes, representing a peaceful flow, interrupted by short syncopated material extracted from the sequential piano material.

Example 3. (Measures 33-42)



In some sections, instead of using tied long notes, the saxophone plays a series of very legato repeated notes along with the sequential piano arpeggios. The dynamics in general range from *pp* to *ff,* with *crescendos* and *decrescendos* as well, and are often synchronized between the instruments in sections such as just described even though the melodic material is quite contrasting. This underscores the underlying continuity between the two instruments and their respective musical materials (see example 4).

Example 4. (Measures 80-89)



One final interesting detail is the ending of the piece, which deliberately thwarts the E Major tonal center by with the saxophone ending on a solo F natural. While initially startling, in retrospect this "conclusion" to the piece makes perfect sense. It is, after all, a never-ending event being described programmatically in the music.

IV. Eddie Mora

Born in 1965, Mora is a violinist and composer who started his musical studies at the Castella Conservatory (see Appendix C for his complete catalogue of compositions). Thereafter he attended the School of Music at the University of Costa Rica and the Tchaikovsky Conservatory in Moscow, Russia, where he received a BA degree in violin in (1988), and Master's degree of Music in (1992). He has received several awards as a composer: the Achilles J. Echeverría, the National Prize in Musical Composition, the ACAM Award (Association of Composers and Musical Authors) and the Ancora Award in Musical Composition.

Mora is the Director and founder of Latin American Camerata and the Duo Mora - Duarte.[25] He has participated in several contemporary music festivals, including the Moscow Autumn in Russia, the Festival of Havana, the Latin American Workshop on Composition I (UNEAC - Casa de las Americas / Cuba). He was a special guest at the XXXI New Music Forum - Manuel Enriquez in Mexico, the CDMC in Madrid, the Latin American Music Festival in Venezuela, the First Puerto Rican Congress of Musical Creation and the Fifth Festival of Contemporary Music in Morelia. His works have been published by the Editorial Periphery (Barcelona - Spain), Revista Casa de las Americas (Cuba) and the University of Costa Rica Editorial.

On his DVD, *Amighetti*, he conducts the National Symphony Orchestra of Costa Rica. In 2009, he recorded one of his works with the Russian Radio and Television Orchestra for an album produced by the label Verso in Madrid, Spain. He was recently a guest conductor of the Puerto Rico Symphony Orchestra.

Since 2002, he has been the Director and founder of the Musical Composition Seminar at the University of Costa Rica School of Music and currently serves as the Dean of Fine Arts at the University of Costa Rica. Currently, he serves as Artistic Conductor of the Heredia Symphony Orchestra and is a member of the University Contemporary Ensemble. *Diálogos*, his piece for soprano saxophone and percussion instruments, was recorded in his first album featuring his compositions for leading chamber music ensembles in Costa Rica. In 2012, he presented *Strings Quartet*, an album with his string quartets performed by the ensemble Cuarteto Latinoamericano.

A. Eddy Mora, Diálogos for soprano saxophone and percussion (1994)

After his graduation at the Tchaikovsky Conservatory, Mora began composing a considerable amount of music for different instruments and ensembles in Costa Rica, such

[25]. Duo Mora –Duarte was a violin and piano duet formed by Eddie Mora and Gerardo Duarte.

Ensamble Bambú (flute, oboe, clarinet and bassoon), Cuarteto Phoenix (basson quartet), Préz Duo (saxophone and percussion), Quinteto Miravalles (brass quintet), Ensamble Universitario (clarinet, piano, double bass and percussion), Trombones de Costa Rica (trombone quartet) and Editus (Violin, guitar and percussion).[26] His first chamber music album *Diálogos* was named after his saxophone piece *Diálogos*. In describing this composition, Mora explains that he enjoyed the versatility of the soprano saxophone and percussion instruments, which gives him the option of combining melodic and rhythmic ideas.

The inclusion of the saxophone in chamber music groups has changed the way musicians think of this instrument and has elevated its previously low-brow status.

B. Analysis of the composition

Theme, variations and finale is the format chosen for this work, where contrast is the predominant element, taking advantage of the technical possibilities offered by both the saxophone and the wide range of percussion instruments (marimba, vibraphone, multiple percussion set). Musical and expressive resources such as the recitative, invention, a declamatory style in the solos, stylized rhythms and open harmony are the main features of this piece. *Diálogos* is written in the key of G Major (concert pitch) according to the following schema: Theme, Variation I, II, III, IV and Finale.

The Theme is in the tight-knit phrase structure known as a *sentence* (AAB) with the B section representing an elaborated development of the material presented in the quasi sequential A sections of the theme. This main theme is introduced on the soprano saxophone with a short idea formed by the notes F#-E-C#-D-B (see example 1.a). This melodic cell is developed throughout the composition both melodically and by reinterpretation by way of the various

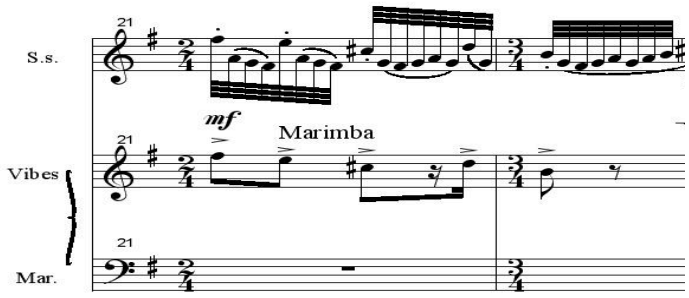
[26]. Eddie Mora's web page, accessed on January 20, 2008, http://eddiemora.com/en/works/discography/71-dialogos

percussion instruments (see example 1.b). The themes is notable for its radiant accompaniment of the saxophone with vibraphone, and for the resulting rich, open harmonies.

Example 1.a and 1.b (Measures 1, and 21-22)

a)

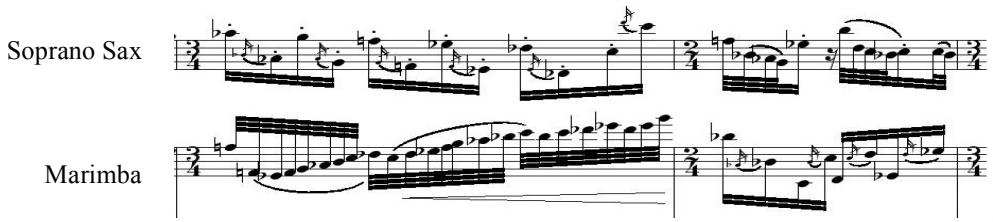
b)



The Theme is also rich in rhythmic ideas and the *contrast betwe*en and *combination of* the two lines is striking. Particularly effective is the way the composer uses triplets, quintuplets and sextuplets in the vibraphone line, creating a sense of instability in the tempo while the saxophone melody is being developed. It contains 20 measures, alternating between 2/4 and 3/4 during the entire movement. The dynamic range (*mf* to *f*) of the Theme is fairly narrow and does not seem to play a major role in the exposition of the thematic materials.

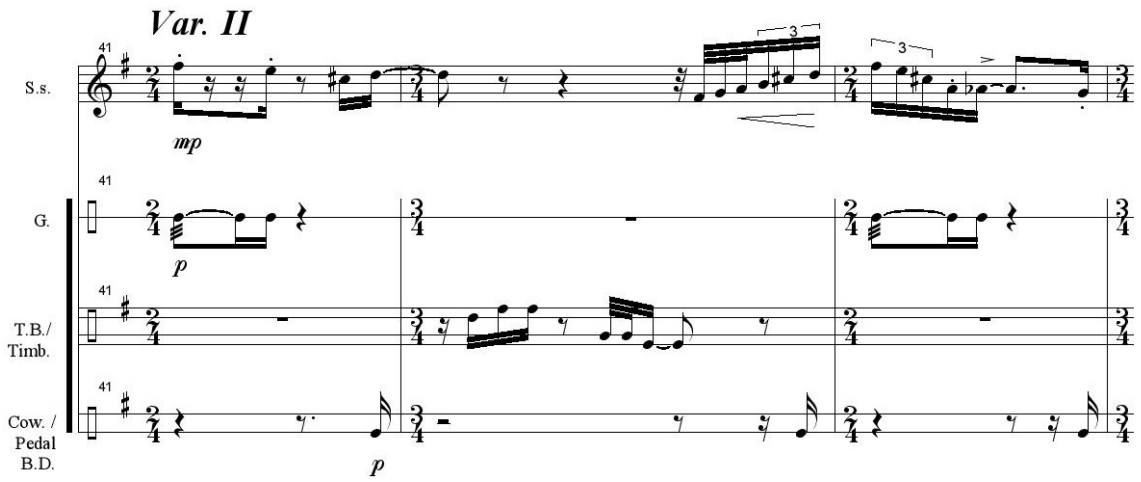
Variation I features a prominent role for the marimba which takes the theme this time accompanied by the soprano saxophone (see example 1b). The soprano line has a variation of the main idea feathered out with sixteenth, thirty-second, and grace notes, exchanging melodic flourishes with the marimba throughout the movement (see example 2).

Example 2 (ms. 34-35)



Variation II uses a Multiple Percussion Set (guiro, timbale: open sound and shell, jam block, left foot cowbell, right foot bass drum, and cymbals) that accompanies the soprano sax which takes the main idea in this movement. The rhythmic DNA of this variation flows out of the *cha cha cha*[27] rhythm, a dance of Cuban origin, in both parts. The percussion line also uses rhythmic elements from the saxophone line to create a call and answer effect during the movement[28] (see example 3).

Example 3 (ms. 41-43)



Variation III serves as a transition written as an improvisatory solo for the percussionist on the Multiple Percussion Set and resembling a fast Latin grove[29] (although not one of the

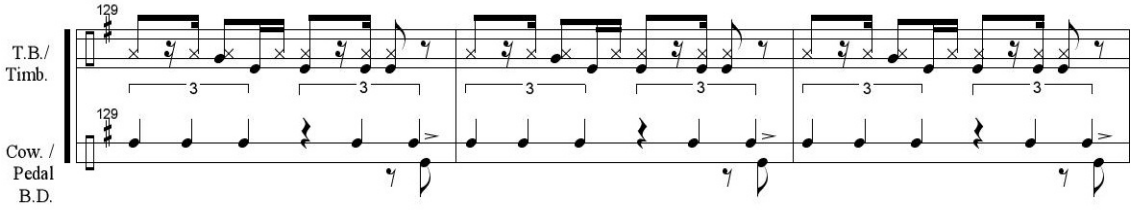
[27]. Cha cha cha. A ballroom dance that originated about 1953 in Cuba. Cha cha cha is a genre that is part of the rumba and rumba is one of the 4 cycles of Afro-Cuban rhythms. Traditional, folklore, religious.

[28]. Telephone interview with Manrique Méndez. 18 January, 2013

[29]. Afro Latin Elements

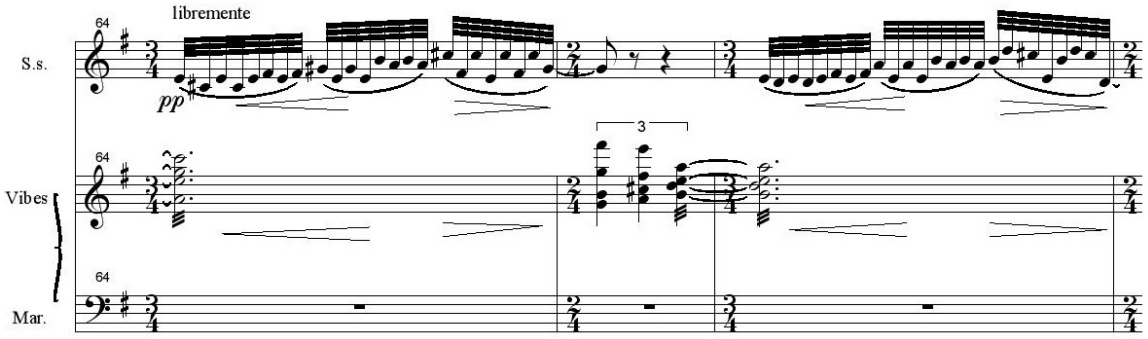
specific Afro-Cuban genres). The Multiple Percussion Set uses polyrhythmic lines that are performed independently by one percussionist, giving the impression of a large Latin percussion group. The timbale and shell lines have an ostinato rhythm contrasting with the jam block line on the left foot, which creates an unstable effect when the bass drum joins on the right foot off-beat. Also, a call-answer element is used in the sections when the bass drum line responds to the timbale and shell rhythms. The unity of these four lines resembles the 3 – 2 clave, typical of Afro Caribbean rhythms (see example 4).[30]

Example 4.



Variation IV again uses the vibraphone playing short rhythmic patterns based on the main idea while the soprano saxophone plays more improvisatory lines in a free tempo. Once again, the composer uses the call-answer effect with *p, pp* (piano, pianissimo) dynamics and crescendo-decrescendo (see example 5).

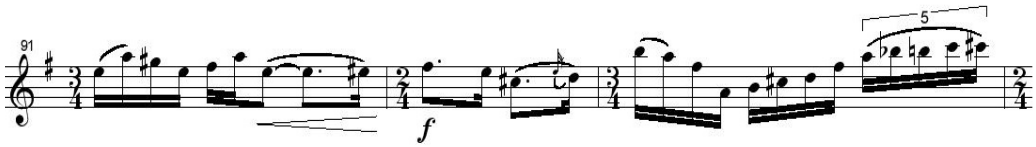
Example 5. (ms. 64-66)



[30]. Manrique Méndez Interview. 18 January, 2013

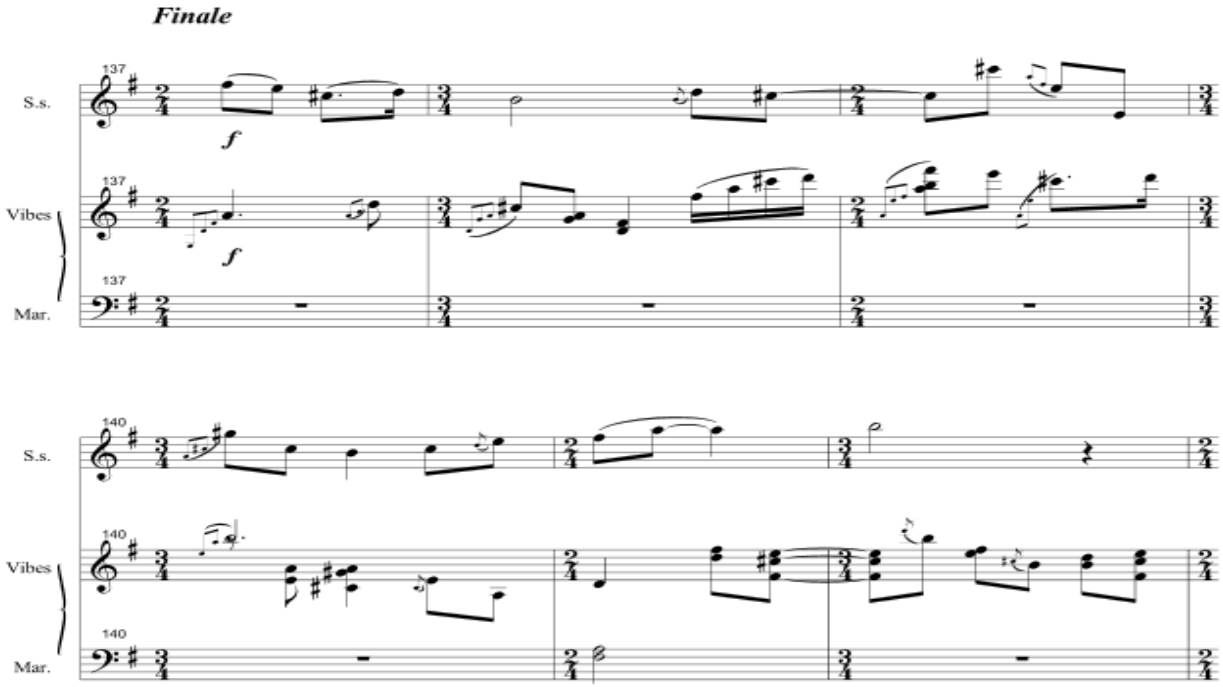
In measure 84, the soprano saxophone starts a solo cadenza inserting the main idea within the development of the solo that leads to the Finale movement (see example 6).

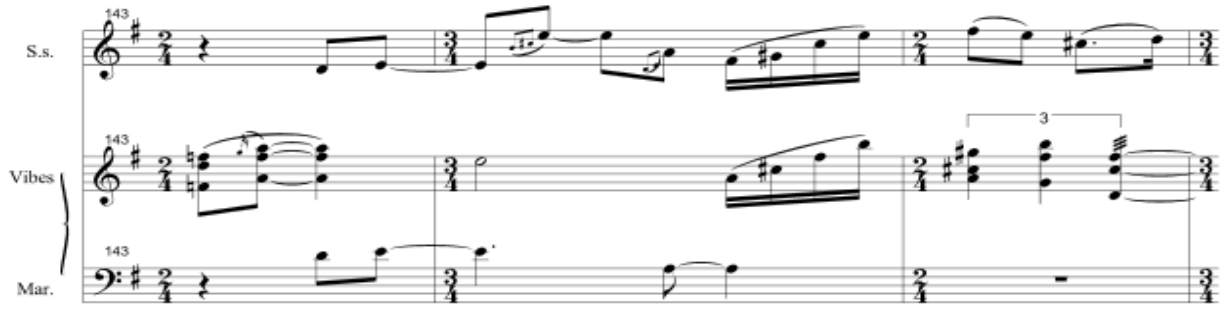
Example 6. Saxophone solo cadenza (measures 91-93).



The Finale movement is a recapitulation material from the first movement (i.e. the Theme) but with the soprano and vibraphone lines developed in a different way. Specifically, although the vibraphone accompaniment uses the initial harmonic and contrasting elements from the first movement, the composer changes the rhythmic values in both lines, reminding the listener of the initial sonority of the composition but from a different musical perpective (see example 7).

Example 7 (ms. 137-145)





V. Marvin Camacho

Born in1966, Camacho started his musical training in piano and musical composition at the Castella Conservatory in 1979 (see Appendix D for his complete catalogue of compositions). The following year, he was admitted to the School of Music at the University of Costa Rica where he studied musical composition with Costa Rican composers Benjamín Gutiérrez, Luis Diego Herra and Bernal Flores.

Since 1987, Camacho has worked at the University of Costa Rica, where he founded the University of Costa Rica Atlantic Headquarters and the Organization of Young Artists (OJA). Camacho has been awarded several prizes, such as the National Arts Awards in 1984, conferred by the Costa Rican Ministry of Culture, the Aquileo J. Echeverría National Composition Award in 2007, and the ACAM (Costa Rican Association of Authors and Composers) Award in 2010. The King Juan Carlos University Symphony Orchestra premiered his first symphony *Cuadros Orquestales* in Madrid in 2006, to be followed by *Las cortes de Cádiz*, a work for string orchestra with the Gran Teatro Manuel de Falla Orchestra in Cádiz, Spain.

In 2008, Camacho was appointed the Latin America Chairman of ACIMUS (Association Ibero-American Cooperation in Music) by the Board of Madrid in Spain. He has been a guest speaker at the University of Valladolid, the Catalonia College of Music, the Autonomous University of Madrid, and the 24th Cuban Contemporary Music Festival. Currently, he is the

vice-director of the School of Humanities at the University of Costa Rica and the Basic Music Education Level at the Atlantic Campus of the same University. He is also President ACIMUS.

A. Marvin Camacho, Nocturno y Danza for alto saxophone (2011)

In 2010, Marvin Camacho was invited as a guest composer at the IX Encuentro Internacional de Saxofonistas organized by the School of Music of the Universidad Autónoma de México in Mexico City.[31] Here he meets the American saxophonist Vince Gnojek, who was also a guest artist in the event.

Camacho remembers:

> One night during dinner at the hotel, Vince and I were trying to communicate because my English was not good. At that moment, we were laughing because we just understood half of what we talked. But despite of it, Vince asked me when I was going to compose a piece for him. So, I answered him that I would start writing something for him as soon as I head back to Costa Rica.[32]

A few months later, Camacho finished the piece *Nocturno y Danza* and sent it to Gnojek, in case he would be interested in performing it at the IV Sax Fest Costa Rica International 2011.

Camacho described his reason for writing a saxophone solo piece as follows:

> Gnojek gave me his CD *Crossings* and I enjoyed very much his performance. I had already written some pieces for saxophone, but after listening to Vince's CD, I realized that I have not written anything for solo sax. Because, I personally very much enjoy listening the sound of the saxophone without accompaniment, I thought that Vince's sound would be the perfect choice for this piece. [33]

Nocturno y Danza was first performed as an encore at the Costa Rican National Auditorium in San Jose, Costa Rica on June 2, 2011. This was a pleasant surprise for Camacho who did not know that Gnojek planned to premiere the piece that night.

Camacho asked Gnojek if he would be interested in recording this piece in his album *Rituales y Leyendas*. Consenting to do so, the album was released on November 14, 2012 at the

[31]. XI International Saxophone Meeting, Mexico City, Mexico
[32]. Marvin Camacho, Telephone interview with the author on January 9, 2013.
[33]. Idem.

University of Costa Rica and received a good review from *Red Cultura*, a Costa Rican magazine, that read: "In his first album monograph, the artist shares his own rituals and legends of life that have inspired him during his 30-year career in classical music. *Nocturno y Danza* contains a single movement that integrates two characters: meditative reflection and collective social evening of dance."[34]

In addition to its premiere in Costa Rica in 2011, Gnojek on January 29, 2012, performed this composition at The University of Kansas Music Faculty Recital Series.

Nocturno y Danza is an important contribution for the saxophone repertoire in Costa Rica because it is one of the first solo saxophone compositions written in a contemporary language.

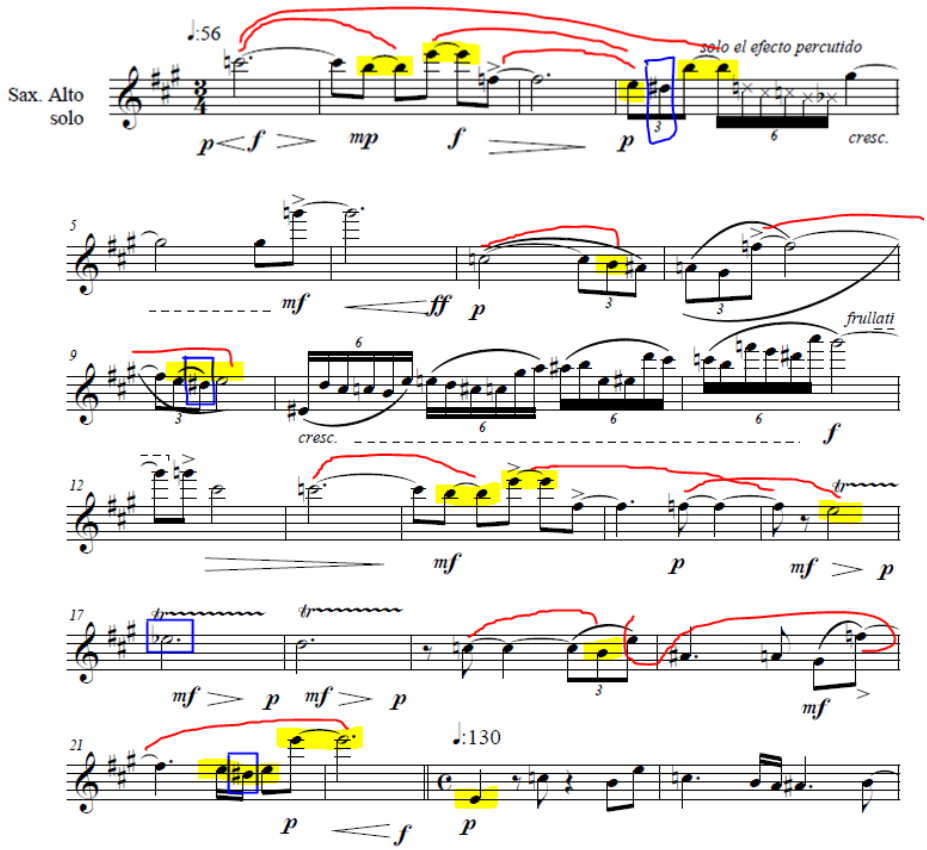
B. Analysis of the composition

Nocturne and Dance was written for alto saxophone solo and is divided in two sections, AB. Both sections are chromatic in a superficial sense, but at a deeper level are solidly centered on an E/B pair (see highlighted notes in Example 1 below). Both the E and the B are either preceded or followed by a long upper neighbor a semitone away, (C and F respectively, although sometime displaced by an octave) which only serves to heighten the centricity just mentioned. Moreover, some of the E4s are surrounded by lower neighbor D#s, underlining the centricity even more. See example 1 below.

[34]. http://redcultura.com/php/Articulos1059.htm

Example 1 (ms. 1-22)

Key: Centric pitches are highlighted in yellow, upper neighbors are connected to their lower note by a red line, lower neighbors are boxed in blue).



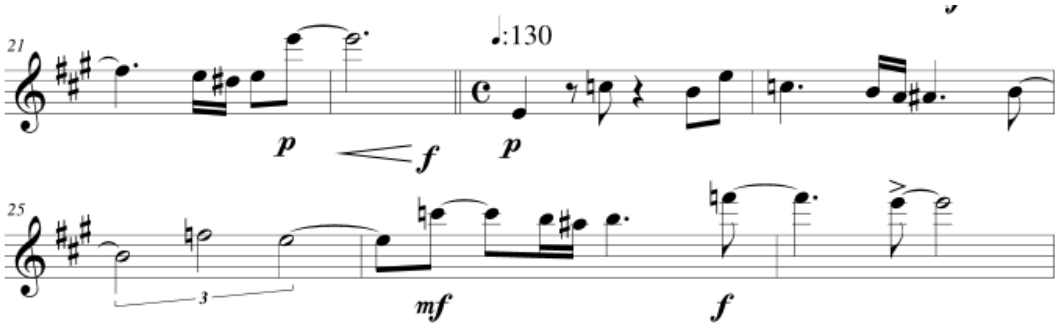
Both sections are built out of the same melodic material presented in the first nine measures. The sections have contrasting tempos, slow and fast. According to Camacho, this contrast symbolizes the *night*, with a slow tempo in the Nocturne (A), and the *sunrise* with a faster tempo in the Dance (B).[35] The A section has 22 measures in 3/4 at a slow tempo of ♩ = 56.

[35]Interview with Marvin Camacho by the author. January 15 November, 2013. The unity of the pitch material throughout the piece is interesting in light of his comments about night and day. In a musical sense, he seems to be saying that night and day differ primarily in terms of the prevalence and speed of movement (i.e. tempo), but not really in substance (i.e. the unity of pitch material).

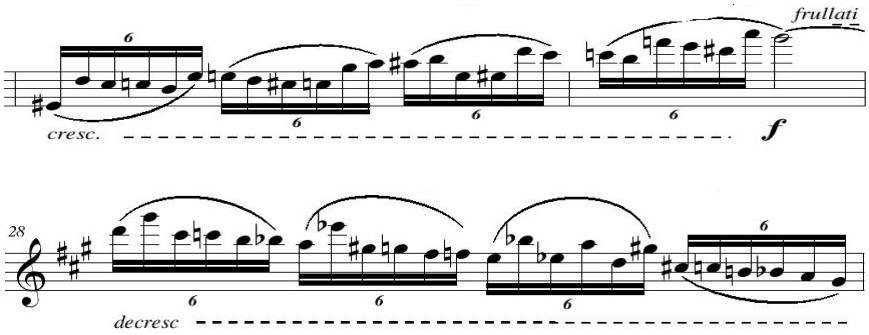
The main idea is developed as a slowly unfolding chromatic descent, often displaced by octaves, from E5 to E3 making good use in of the saxophone *altissimo* register (see example 1 above).

The Dance, or section B, is 63 measures long written in 4/4 with a faster tempo of ♩= 130. Camacho describes this dance as a faster section that pictures the *sunrise* giving movement to life (see example 2). He develops the chromatic idea from section A with varied rhythms and great emphasis on syncopation and elaborated chromatic lines heightened in their intensity by faster note values (sextuplet rhythms). [36]

Example 2 (ms. 21-27)



Example 3 (ms. 10-11, 28)

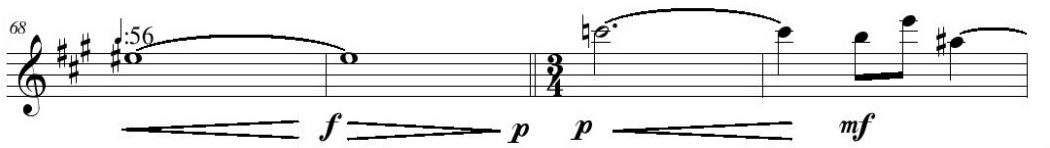


The dynamics are also very similar to the A section, using the same dynamic range but this time with more emphasis on the *fortes,* giving more presence to the contrasting chromatic and rhythmic material. In measure 68, the Nocturne's slow tempo and principal "theme" returns, preceded by two tied wholes notes. Camacho explains that this returning material is more of a

[36]Idem

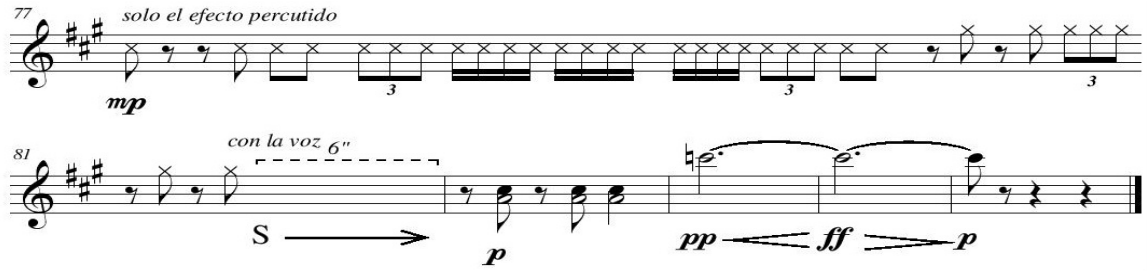
suggestion of the A section rather than a full-fledged recapitulation (see example 4). His intention was to give a sense of unity between the sections prior to bringing the composition to a convincing close.

Example 4 (ms. 68-71)



In measure 77, Camacho specifies the use of extended saxophone techniques such as the slap tongue. Multiphonics are called for in measure 82, as are some effectcs generated with the performer's voice in measure 81 (see example 5 below). The piece concludes on the same note on which it began, and in the same register.

Example 5 (ms. 77, 81-85)



VI. Conclusion

Gutiérrez, Castro, Mora and Camacho in the past 40 years have not only provided the foundation for a classical saxophone repertoire in Costa Rica, but, thanks to their administrative positions, have also supported the establishment of the saxophone program in Costa Rican music institutions. Today, students have the opportunity to earn a degree at the University of Costa Rica, the National University and the National Music Institute and become professional saxophonists with qualifications to perform in concert band coordinated by the Directorate

General of Bands or teach in schools of music. Since 2007, in order to expand the musical culture of the greater metropolitan area and provide music education access to people in other areas of the country, the Government of Costa Rica and the Ministry of Culture have created SINEM (National System of Schools of Music).[37] These schools have provided more opportunities for saxophone instructors to teach the instrument in remote communities where instruction was not previously accessible. Also in 2007, the country began organizing the Sax Fest Costa Rica International, an annual event where pedagogical methods and saxophone repertoire can be discussed, and performances of saxophonists throughout Latin America can be featured.

The saxophone compositions of Gutiérrez, Castro, Mora and Camacho have also inspired young Costa Rican composers, including Allen Torres, Vinicio Meza, Nelson Ramirez and Otto Castro, to write new works for the saxophone. The majority of these composers do not work in isolation anymore, since they are now members of ACAM (Association of Composers and Musical Authors of Costa Rica). Their compositions have been performed in music festivals and congresses around the world, thus allowing others musicians to learn about the Costa Rican saxophone repertoire.

There is definitely more work to be done for the classical saxophone in Costa Rica since there is still a lack of publications and recordings of these compositions. In addition, pedagogical methods and professional development of musicians are essential to ensure the continuous development of classical saxophone repertoire in Costa Rica.

[37]. SINEM is the Spanish acronym for Sistema Nacional de Escuelas de Música.

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Appendix A:
Complete catalogue of compositions by Benjamin Gutiérrez

Orchestral music
- I (Choral Symphony) 1979.
- Concerto Barocco. 1994.
- Concerto for Clarinet and Orchestra. 1959.
- Flute Concerto in C. 1960.
- Concerto for marimba and piano Creole. 1988.
- Concerto for violin and orchestra. 1964.
- Evocation for large orchestra. 1980.
- Fantasy for piano and orchestra.
- Puccini Festival. 1978.
- Homage to Juan Santamaria. 1966.
- Improvisation for string orchestra. 1961.
- Rhapsody for saxophone and orchestra. 1973.
- Introduction and Allegro for Strings. 1978.
- Music for a percussionist and the Neuchâtell orchestra.
- Nothing will stop us (rhapsody rock).
- Pavana. 1961.
- Symphonic Prelude. 1970.
- Presence of Jorge Bravo (orchestration combined with reading poems). 1979.
- First Symphony. 1980.
- Symphony.
- Suite for orchestra.
- Third coral.
- Frames (string orchestra). 1978.
-Variations concertante for piano and orchestra. 1969.

Chamber music
- Habanera (violin and piano). 1960.
- Divertimento for wind quintet. 1979.
- The Tocatina (violin and cello). 1973.
- The Alcmeónidas.
- Pavana (string quartet). 1961.
- Ensemble for saxophone quartet, quintet or ensemble. 1994
- Wind quintet with piano and percussion for seven instrumentalists.
- Temper (bassoon quartet). 2001.
- Portrait for bassoon and strings. 2005.
- Sonata for clarinet and piano.
- Trio for clarinet, bassoon and piano.
- Wind Quintet (Wind Quintet: flute, oboe, clarinet in, horn,bassoon). 2001.

Band
- Clarinet Concerto and in the band.
- Popular fantasy. 1973.
- Homage to Juan Santamaria. 1976.
- The Alcmeónidas (Overture).

Music for piano
- Homesickness. 1993.
- Dance of the black sorrow. 1987.
- Fuga. 1993.
- Invention. 1993.
- Prelude to the dance of black sorrow. 1993.
- Round enharmonic. 1981.
-Toccata and Fugue. 1979

Songs
- Songs to Federico. 1986.
- Three songs for soprano and orchestra. 1977.

Choir
- Post Missam Pro absolutio Defunctis (chorus, soloists and orchestra). 1964.

Incidental music
- The gift of the Kings or the two Evas (tale opera based on O'Henry). 1985.
- Marianela (opera based on novel by Benito Perez Galdos). 1957.
- The Twilight Bird (opera ballet based on Japanese tale). 1982.
- The Segua. 1984.
- Fire and Shadow of Federico Garcia Lorca (Lil Picado). Ochestra, ballet, choirs and soloists. 1986.

Appendix B:
Complete catalogue of compositions by Carlos Castro

Orchestral music
- Symphonic sketch.
- Concert magician for bass trombone and orchestra.
- Concert of the sun for guitar and orchestra.
- The Commendation cumbia for guitar and orchestra.
- The unattainable object of desire. Symphonic poem.
- The canoe. Symphonic Sonata cumbia rhythm.
- Mambrú went to war.
- Damn Music for Strings for String Orchestra.
- Minimum Symphony for Symphony Orchestra.
- Three pieces for guitar and orchestra.
- The singing drowned. Capricho and Fugue for symphony orchestra 2012
- Serenade of the Moon for viola and string orchestra

Band
- 4 antiphons for two trumpets and wind and percussion ensemble (band symphony).
- The piragua. Sonata for symphonic band cumbia rhythm. Three pieces for guitar orchestra

Chamber music
- Like a river (alto saxophone and marimba or piano).
- Concerto for trombone and guitar. 2008.
- Spiral (contralto, string trio and vibraphone).
- Ghosts (alto flute and string quartet).
- The girl and the mountain (guitar, violin, percussion and strings).
- The land we wanted swallowing woods quintet sketch.
- Prelude, Song and Dance.
- Trio for guitar, piano and percussion

Music for Guitar
- 4 miniatures for solo guitar.
- Eight preludes and an epilogue.
- Arrancaescobas.
- Ascent.
- The party of all.
- Sonata of the moon.
- Three preludes for guitar.

Choir
- Night without a country.
- Silences.

Incidental music
- Gandoca (seven singers and small orchestral group). Based Crazy Gandoca novel by Ana Cristina Rossi.
- Any given day, based in a text by Duncan and Roxana Denisse Avila.
- Government alcove (tape and four singers). Based novel by Samuel Rovinsky.
- La Chunga (six singers and small orchestral group). Based novel by Mario Vargas Llosa

Appendix C:
Complete catalogue of compositions by Eddie Mora

Orchestral music

- Ballad and orchestral fanfare. 1997.
- Music (guitar and orchestra). 1999.
- Concert (marimba and chamber orchestra). 1996.
- Concert Amighetti (string orchestra, piano, harp and four percussionists). 2003.
- Concerto for Strings (string orchestra). IMP. 1999.
- Dance (flute, string orchestra, piano and percussion). 1996.
- Presto (small chamber orchestra). 1995.
- Absence-Suite (latin ensemble: alto and tenor saxophone, three trumpets, trombones, bass, piano, congas, timbaletas, bongos, wood sextet: flute, oboe, English horn, French horn and bassoon). 1998.
- Three fragments. 2006.
- Portrait I. 2005.

Band

- Music (saxophone quartet and symphonic band). 2005.
- Overture and carousel (symphonic band). 2000.

Chamber music

- Alborada (violin, guitar, electric bass, piano (keyboard) and percussion) 1997.
- B - a - c - h (prerecorded violin and instruments). 2003.
- Bagatelles (bassoon quartet). IMP. 1998.
- Quartet n. 2. 2008.
- Quartet n. 3. 2009.
- Dance (marimba quartet and three percussionists). 1995.
- Troubadour Dance (violin and piano). 2004.
- Dialogues. Theme with Variations (soprano saxophone and percussion mixed) 1997.
- Scenes children (flute, oboe, clarinet and bassoon). 1997.
- Fragments I (string quartet, piano and two percussionists). 2006.
- In Memoriam ... (Jorge Debravo) (Woods Quintet, soprano or contralto and percussion) 2008.
- The girl and the wind (strings, synthesizer and piano). 2003.
- Drizzle (clarinet trio and jazz quartet.
- Timber (timber quintet and two percussionists). 1996.
- Miniatures (violin and piano). 2000.
- Prelude and Dance (clarinet or violin, bass, piano and percussion). 1997.
- Prelude and Fugue. Bassoon / viola and piano. 1997.
- Quintet n. 2 (quintet woods). 2001.
- Portrait III (bassoon quartet and harpsichord). 2005.
- Portrait IV (flute, violin, clarinet and cello). 2005.
- Portrait V (string quartet). 2005.
- Portrait VI (clarinet quartet, piano, bass and percussion). 2007.
- Silence I (violin and piano). 2006.
- Silence II (cello and piano). 2006.
- Silence III (violin, viola, cello and trombone). 2006.
- Silence IV (violin and cello). 2007.
- Silence V (violin solo, wind ensemble, piano, harp and four percussionists). 2007.

- Trio (violin, guitar, electric bass, piano, synthesizer, and percussion). 1995.
- Transparency (viola and piano). 2001.
- Trio (violin, cello and piano). 2008.
- Variations (trombone quartet and percussion). 1997.

Music for piano or other instruments

- Comments. On a Russian theme. (Bass). 2002.
- Two pieces. 2003.
- Study war (timbales). 2004.
- Fragments II (guitar). 2006.
- Prelude and invention (violin or viola). 2002.
- Portrait II. 2005.

Choir

- Cantata (Federico Garcia Lorca) (children's choir, voice and Chamber orchestra). 1998.
- Not that you do not have (Jorge Debravo) (mixed choir, piano, and three percussionists). 2006.

Incidental music

- The Battle. 2004.

Appendix D:
Complete catalogue of compositions by Marvin Camacho

Orchestral music
- Symphonic Prelude n. 1. 1994.
- Concerto for piano and string orchestra and percussion
- Symphonic Dances
- The Cortes of Cadiz - two poems. (String orchestra) 2007.
- Lucientes. 2006.
- Mass naive
- Symphony No. 1 Orchestral Tables for symphony orchestra 2006
- Symphony no. 2 Humanities. 2007.
- A man named Don Quixote for soprano, orchestra 2010

De Profundis Concerto for trio (clarinet, violin, piano) and orchestra 2011

Band
- March of General Studies
- Song to Whitman for bassoon, symphonic band 2011
- Postlude for baritone saxophone, symphonic band 2012

Chamber music
- Tribute to Luther King for flute, clarinet (Bb), viola, cello 1986
- Sorry Bribri soprano, flute, guitar, cello 1990
- Ceremonial violin, cello, piano 2002
- Quartet for clarinet, flute, viola and cello
- Transverse flutes Quartets
- Duets for timber
- Introduction to SR Isopanisad (clarinet, viola, cello and vibraphone)
- The Cortes of Cadiz - two poems
- Meditation Bribri (bass)
- Music for brass
- Music for Strings
- Music for flute solo
- Sonata No. 1 trumpet (Bb), piano 2007
- Prelude and Tango (violin and piano). Str Paris, 2007.
- Concerto for saxophone and piano. 2007.
- Thumbnail flute goodbye 2008
- Thumbnail No.2 piccolo, soprano flute, alto flute, bass flute 1989
- Ancestral Sonata oboe, piano 2009
- Concerto for piano, strings and percussion piano, strings and percussion 2010
- Introduction to Sri Isopanisad clarinet (Bb), viola, cello, vibraphone 2010
- Soliloquy clarinet (Bb), piano 2010
- Nonsense and madness alto saxophone, piano 2010
- Ritual No. 1 clarinet (Bb), violin, piano 2010
- Nocturne and Dance for alto saxophone solo 2011
- Game No. 1 Forgetting and nostalgia for flute, piano 2011
- Game No. 2 saxophone quartet 2011
- Game No. 3 woods quintet, bass, narrator 2012

- Tribute to Hero brass quintet 2012-

Music for piano

- Antonio piano four hands 1987
- Shamanic piano four hands 2000
- When the sun dies. Str 1983.
- Dall 'Inferno. Str 2006.
- Homage to Garcia Lorca piano 2002
- Homage to Frida Kahlo 2001
- Visions of St. Augustine
- Two pianos Songs of Pain 2006
- Soliloquy piano No. 1 2008
- Three Preludes for Piano 1989
- Quixotic piano solo 2009
- Piano Sonata Inferno dal 2009
- Seven Haikus for piano solo piano 2010
- Piano Sonata in purgatory 2011
- Dance primitive two pianos 2012
- Night and Coven piano solo 2012

Vocal music

- Variations on a Winter Eleyson Kirie. 1985
- Agnus Dei choir a cappella 1988 Lullaby (baritone and piano) Lullabies 1, 2 and 3 voice, piano 1992
- Lullabies (Double Juliet) (tenor and piano). 2005.
- Lullaby coral
- Tribute to the victims of Bosnia (soprano and ensemble)
- IRack - Postlude in pain (soprano or tenor and piano). 2006.
- Kyrie Eleison 1988 a cappella choir
- Meditations for different soloists
- Indian Mass
- Stabat Mater (men's chorus)
- Jorge Canto Debravo mixed choir, piano 2010
- Libera me voice, piano 2010

Incidental music

- Don Concho (Carlos Gagini)
- Lazarillo de Tormes (based on an adaptation of Isadora Aguirre)
- Juan Varela (based on the work of Carlos Salazar Herrera)

The suitors (based on a work of Carlos Gagini)